Sandeep Bhagwati

Sur la Pluie

from: Petits Traités pour 2 guitares éléctriques

This score is more like a partbook. Each player uses it INDEPEPNDENTLY of the other. Playing together, just as in free improvisation, is guided only by attentive listening to each other. Both musicians read the score in the same way, but their independent decisions make them follow different paths.

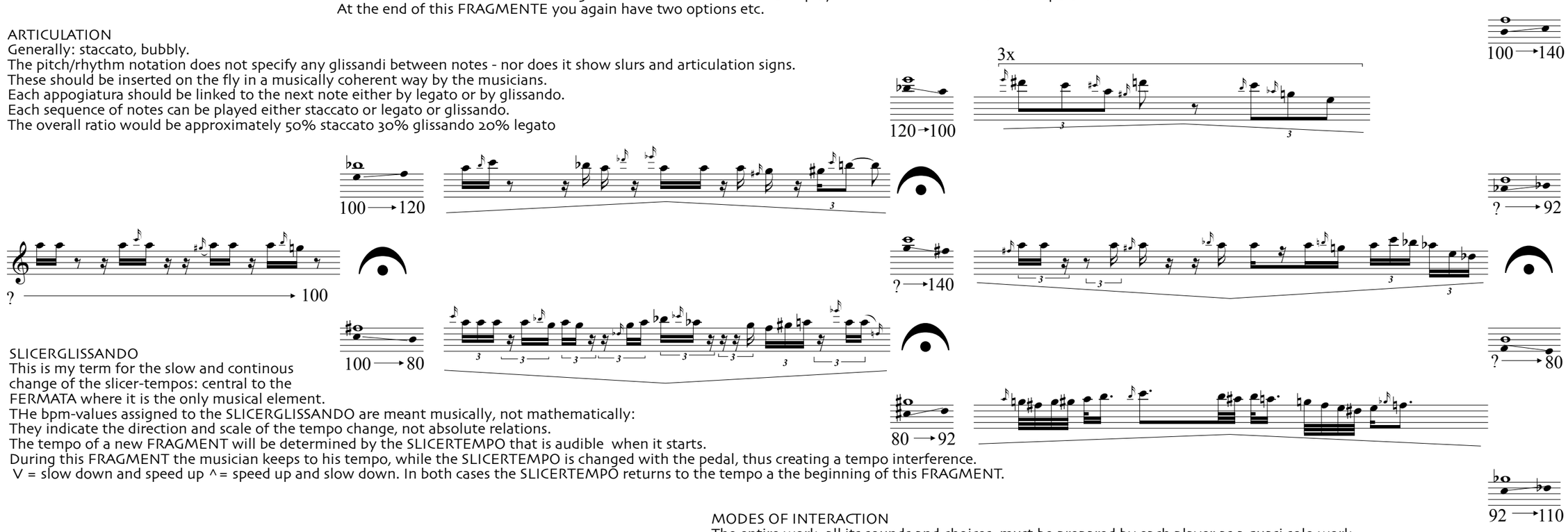
EFFECTS PRESET
REVERB (Player A ca. 2 sec, Player B ca. 1 sec) Reverb only serves to round off the sound
DELAY (A: 140 bpm/ 429ms, 15 beats) (B 156bpm/385ms, 19beats)
SLICER (A+B short "Staccato", put "Tempo" on foot pedal, range between 32-144bpm)

GENERAL REMARKS
Dynamic range is between ***pp*** and ***mf***. Loudness always serves expression.The overall aura of this peice should be one of muted melancholy.
The FERMATA are the real musical moments, where one can follow the complex tempo superpositions. T
he FRAGMENTS are short and lively interludes. Their melodies should be played as beautifully and expressively,
like a smile through tears.

EFFECTS ROUTING
IN
↓
SLICER
DELAY
REVERB
OUT

HOW TO READ THE SCORE
Each of you sets a different slicer tempo. Start playing the first FRAGMENT with this tempo.
At its end you can choose between two options:up or down. IN both cases you can see a measure with a FERMATA.
In it you see a whole note and an instruction for a PITCHGLISSANDO sas well as a SLICERGLISSANDO. Each of these elements is independent of the others,
in reading the FERMATA you can use them in all possible combinations.
Then follows the next FRAGMENT. You play it in the tempo that you reached in the previoous SLICERGLISSANDO.
The line below FRAGMENT means again a SLICERGLISSANDO that is played INDEPENDENTLY to the tempo of the music.
At the end of this FRAGMENTE you again have two options etc.

ARTICULATION
Generally: staccato, bubbly.
The pitch/rhythm notation does not specify any glissandi between notes - nor does it show slurs and articulation signs.
These should be inserted on the fly in a musically coherent way by the musicians.
Each appogiatura should be linked to the next note either by legato or by glissando.
Each sequence of notes can be played either staccato or legato or glissando.
The overall ratio would be approximately 50% staccato 30% glissando 20% legato



SLICERGLISSANDO
This is my term for the slow and continous change of the slicer-tempos: central to the FERMATA where it is the only musical element.
THe bpm-values assigned to the SLICERGLISSANDO are meant musically, not mathematically:
They indicate the direction and scale of the tempo change, not absolute relations.
The tempo of a new FRAGMENT will be determined by the SLICERTEMPO that is audible when it starts.
During this FRAGMENT the musician keeps to his tempo, while the SLICERTEMPO is changed with the pedal, thus creating a tempo interference.
V = slow down and speed up ^= speed up and slow down. In both cases the SLICERTEMPO returns to the tempo a the beginning of this FRAGMENT.

MODES OF INTERACTION
The entire work, all its sounds and choices, must be prepared by each player as a quasi solo work.
Only the ARCHITECTURE will be decided on together.

For it is, of course, not irrelevant how you will interact. There are three defined modes of interaction.

= both of you play quasi in parallel, try to be at the FERMATAs at the same time and try to start the FRAGMENTS together.
You always wait for one another.

§ both play "intertwined" trade FRAGMENT melodies quasi antiphonically.
Yet there mus be enough free space to be able to hear the FERMATA glissandi well.

& both of you play independently of each other, no waiting, no trades, rather: an immediate counterpoint to the other.
Accompany, comment, interject, interrupt, enhance each others music.

Même invisible, je t'ai reconnu tisserand des ruisseaux surnaturels.

Philippe Jaccottet *À Henry Purcell*

136 → 144

120 → 136

140 → 120

? → 120

2x

? → 100

? → 100

? → 96

3x

? → 72

? → 80

4x

? → 96

? → 60

? → 54

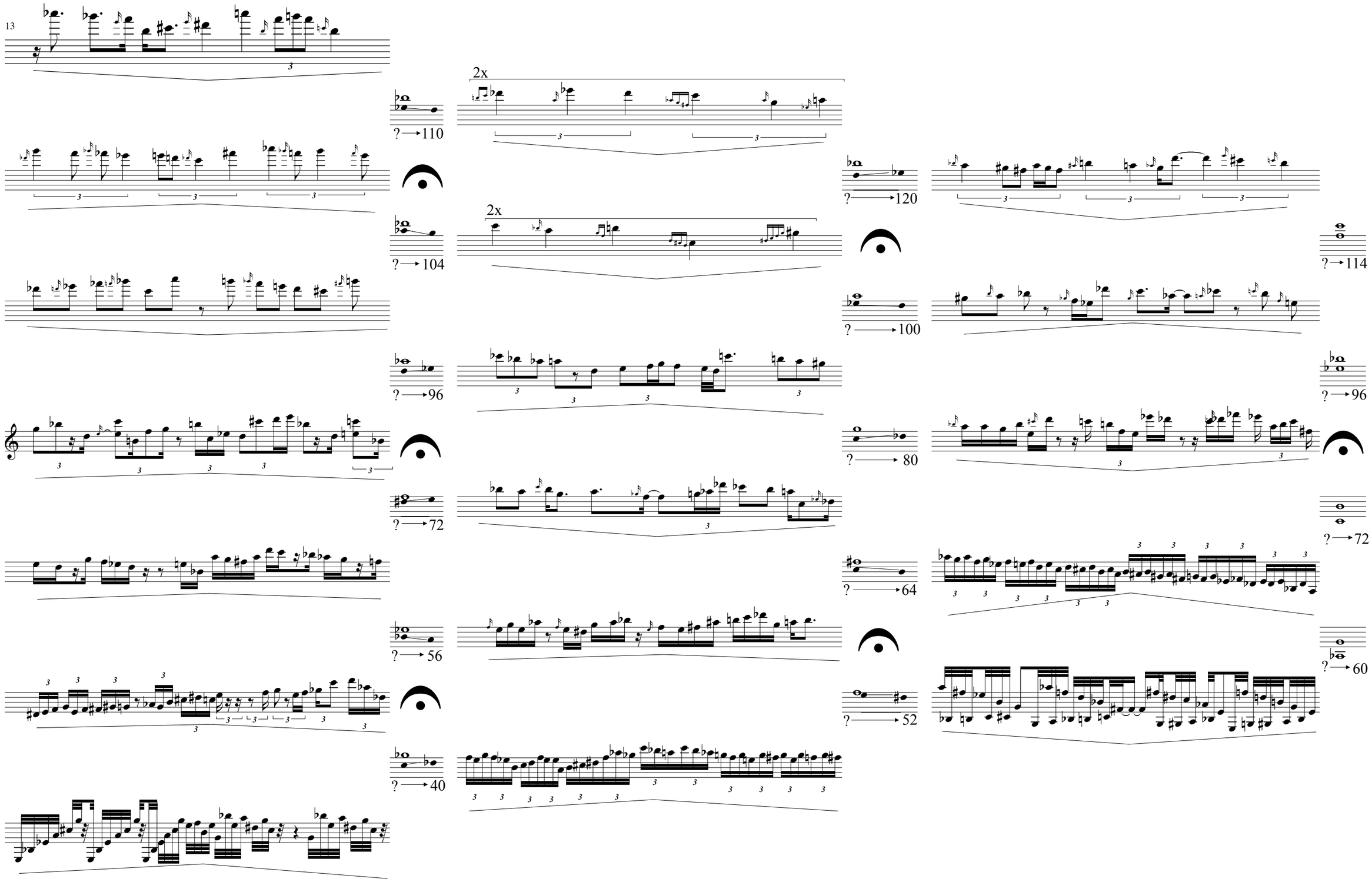
110 → 60

3x

? 48

60 40

40 → 32

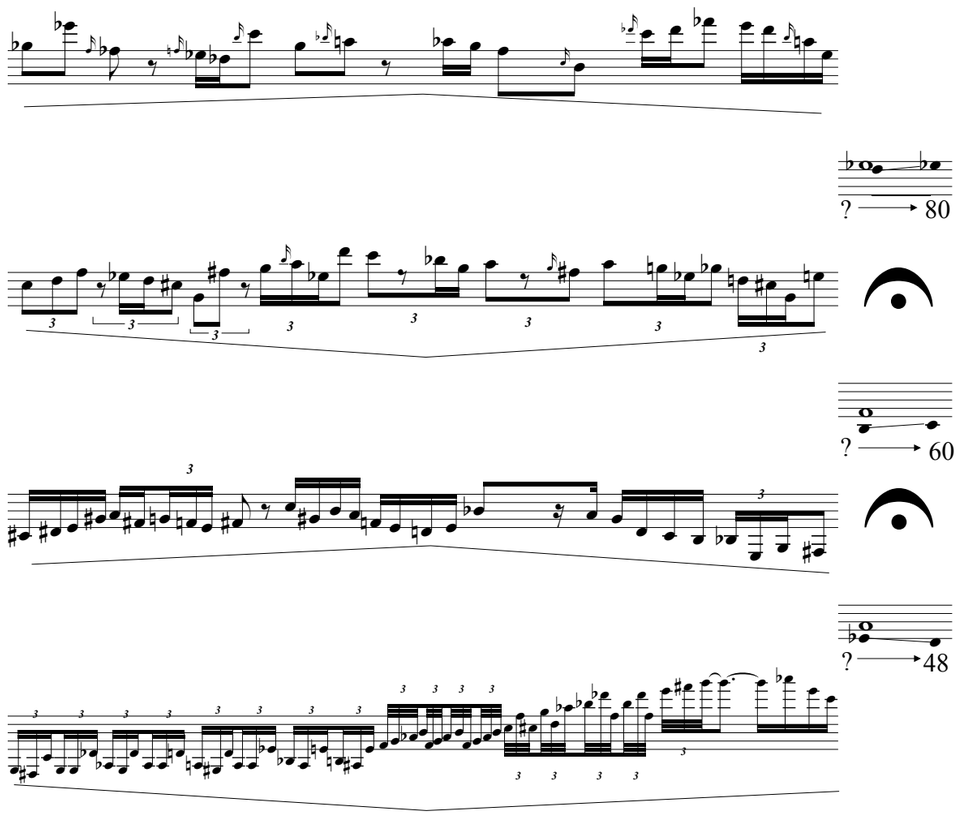

13
2x
2x
? → 110
? → 104
? → 96
? → 72
? → 56
? → 40
? → 120
? → 100
? → 80
? → 64
? → 52
? → 114
? → 96
? → 72
? → 60

ARCHITECTURE

1
Each player should play each fragment at least once. As there are 7 parallel alternatives in the center, each player reads through the score at least 7 times, probably more.

2
Each player can determine a path during her/his preparation and thus fix the number of readings through the score. But, in an advanced mode, you can make each decision completely on the fly. In that case, the two players should agree on the number of read-throughs before hand (between 7 and 21).

3
Each read-through should be different. You can do that by making different choices within the FERMATAs. Each read-through should privilege on of the 6 FERMATA modes. These, combined with the 3 MODES OF INTERACTION, give you at least 18 fundamentally different MODES OF READING. Both players agree on a set sequence of these MODES OF READING beforehand - either once and for all or anew for each performance.



4
There is no dramaturgical direction, especially no climax development.
Each sound event should be taken as it is and enjoyed as it is.
There is no hurry. Rain falls on all things equally.

THE 18 POSSIBLE MODES OF READING

(numbers:FERMATA MODES, Symbols: MODES OF INTERACTION)

(1= 1§ 1&) (2= 2§ 2&) (3= 3§ 3&)
(4= 4§ 4&) (5= 5§ 5&) (6= 6§ 6&)

FERMATA MODES

These measures are the central musical moments of this piece. In them you can listen to the complex superpositions of different pulses.
They are meditative zones of reflection.
In each FERMATA you have 3 elements: a WHOLE NOTE, aPITCHGLISSANDO und two mumbers connected by an arrow (a SLICERGLISSANDO) . Each of these elements can define a FERMATA alone or in combination with the others.

A. the WHOLE NOTE shows a stable pitch. Its sound is shaped by Delay and SLICERGLISSANDO only.
B. the PITCHGLISSANDO is a Note Bending and should always be executed as slowly as possible.
C. the SLICERGLISSANDO begins with the tempo given at the start of the FERMATA and is changed by the Effects pedal towards the second tempo.

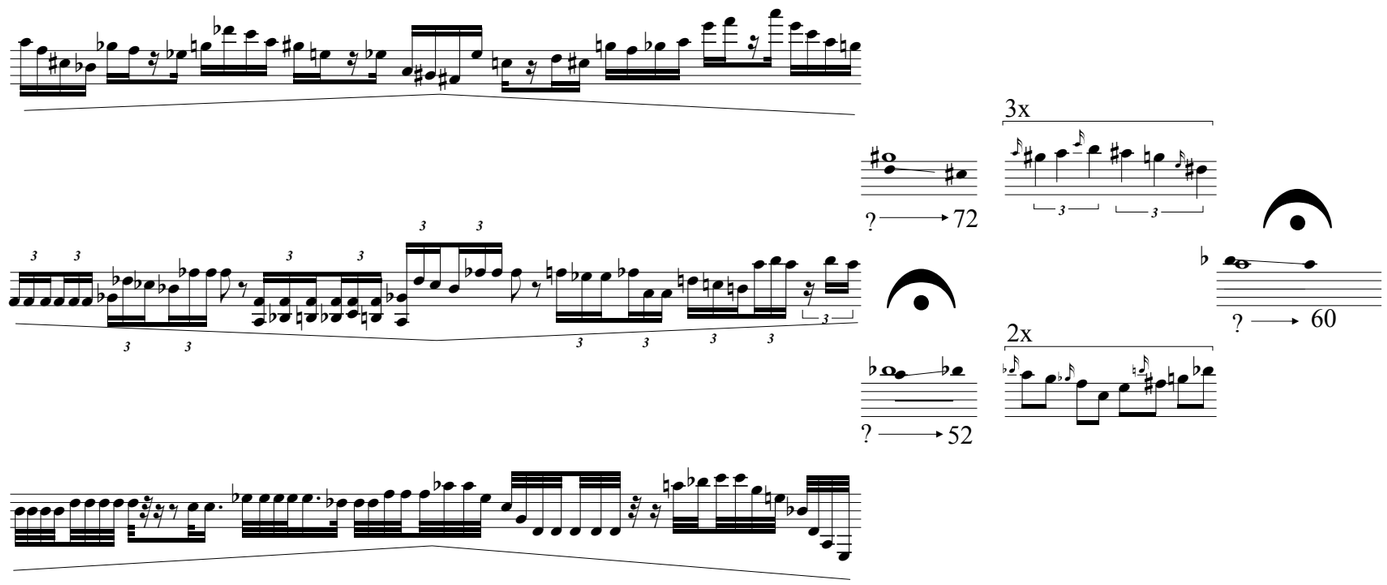
These 6 combination MODES are possible in a FERMATA:

1) A+C 2) B+C 3) A+B+C 4) A+B 5) A 6) B

(NB: In versions without C you improvise the SLICERGLISSANDO and start the next FRAGMENT with the final SLICERTEMPO you "found")

See ARCHITECTURE for the decision on which one of these modes to play when.

How long is a FERMATA measure? As long as you want: but at least until you have reached the new SLICERTEMPO.
The moments when both musicians move through a FERMATA are the most precious of this piece.
They should be revelled in to the fullest.



FRAGMENT

The FRAGMENTS are like lights and memories that emerge in flashes in the white noise and dripping of the rain.
each of them shoul be played like a remnant of a coherent world, with its own character, the embodiment of a special feeling.
Which? That is for you to find - this is why you have all freedom of phrasing and articulation. In practising this piece you msut establish a character for each fragment that is coherent for yourself and close to your emotions.

The FRAGMENTE are always played in the currently audible SLICERTEMPO Thus, when you play them, your finges keep that intial tempo, while your foot on the pedal changes the SLICERTEMPO. The tension between thes two tempi can lead to a rich texture that can include FRAGMENT notes cut off by the slicer and the delay.
But please keep in mind that the tempo of the FRAGMENT is not metronomic - it is a human, emotional, agogic tempo that struggles with the mechanical tempi set by the delay and the slicer.